

30th
Anniversary

Roland®

BOSS®



NEW PRODUCT

C A T A L O G

▶▶▶▶▶ 2002 VOL.1

What You Need.

Welcome to the Roland/BOSS 2002 New Product Catalog. This year, we've got new gear for musicians of all types—over 25 products in all! So whether you're into recording, keyboards, guitar, bass or drums, you'll find what you need below.



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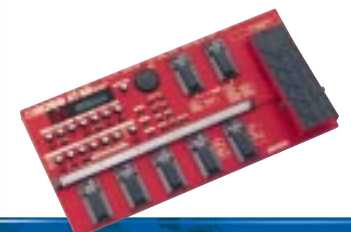
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VS-2480CD 24-track Digital Studio Workstation

Roland®

The World's Most Popular Recording Workstation Just Got Better.

The VS-2480CD 24-track Digital Studio Workstation is the first self-contained recording workstation to offer 24-track/24-bit digital recording with 64-channel digital mixing, onboard effects processing and onboard CD burning. This revolutionary workstation also boasts 17 motorized faders, plus VGA Monitor output for software-style control using a mouse and optional ASCII keyboard. Rock-solid hardware with the flexibility of software—that's the new VS-2480CD.



**COSM
R-BUS**



*Actual product appearance may be subject to change without notice.
*VGA monitor not included and shown only for photography purpose.

- Self-contained 24-track/24-bit/96kHz digital recording workstation with built-in CD-R/RW drive
- 80GB hard drive* for unprecedented recording time
- 24-track playback; 16-track simultaneous recording with 384 V-Tracks
- “Drag-and-drop” control using included mouse; also accepts ASCII keyboard (optional)
- 64-channel, fully automated digital mixer with 17 motorized faders
- Professional-quality connections including 8 XLR/16 balanced TRS inputs
- 2 stereo effects processors (expandable to 8 stereo, 16 mono) including COSM® Mic, Speaker and Guitar Amp Modeling, plus Mastering Tool Kit

- 24-voice Phrase Pads for triggering and arranging samples
- New CD Capture function for importing audio from CD
- Dual R-BUS ports for expandable I/O in a variety of analog and digital formats; SMPTE and Word Clock input
- VGA Video Output for intuitive, software-style editing with mouse

*Hard drive is not user-replaceable.

Rip and Burn

The first thing you'll notice about the VS-2480CD workstation is the addition of an internal CD-R/RW drive. This slimline drive makes it more convenient than ever to back up data and burn music discs. And with the new CD Capture function, you can import audio directly from CD—even particular parts of a track.

80GB Hard Drive Standard

Thanks to some creative engineering, Roland is now able to ship the VS-2480CD with an 80GB internal hard drive—that's more recording space than any other workstation on the market! Record an entire album (or two, or three...) without having to worry about running out of time. And even if you manage to fill up the drive, you can always back up to CD-RW.

Enhanced Version 2 Software

With Version 2 software pre-installed, you'll be able to take full advantage of the VS-2480CD's mouse control when using an external VGA monitor. Control track faders and knobs, set dynamics and EQ curves, change mixer routings and cut-and-paste objects with “drag-and-drop” ease. There's even waveform-based editing. This upgraded software truly bridges the gap between hardware- and software-based DAWs.

A Monster of a Studio

The VS-2480CD gives you all the same great features of the immensely popular VS-2480 workstation, including 24 tracks of 24-bit recording, 384 Virtual Tracks and a 64-channel automated digital mixer with 17 motorized faders. The VS-2480CD's two stereo 24-bit effects processors provide everything from COSM Mic and Speaker Modeling to a Mastering Tool Kit. And with R-BUS expandability, you can add 16 additional channels of analog or digital I/O.



VS-2480CD Specifications

● **Tracks** Tracks: 24, V-Tracks: 384 (16 V-Tracks per each Track) ● **Sample Rate** 96.0/88.2/64.0/48.0/32.0 kHz* Adjustable range with vari-pitch function, 22.00kHz-98.00kHz (at 96kHz), 22.00kHz-50.00kHz (at 48kHz) ● **Recording Mode** Mastering 24-bit (M24), Multitrack Pro (MTP), CD Writing (CDR), Mastering 16-bit (M16), Multitrack 1 (MT1), Multitrack 2 (MT2), Live 1 (LIV), Live 2 (LV2) ● **Maximum Simultaneous Recording / Playback Tracks** Sample Rate 48/44.1/32kHz, 16 tr. Rec / 16 tr. Play (M24, M16, CDR), 16 tr. Rec / 24 tr. Play (MTP, MT1/2, LIV, LV2), Sample Rate 96/88.2/64kHz, 8 tr. Rec / 8 tr. Play (M24, M16, CDR), 8 tr. Rec / 12 tr. Play (MTP, MT1/2, LIV, LV2), * Depending on the organization of the song data or the disk drive performance etc., the number of tracks which can be simultaneously recorded or played back may be limited. ● **Maximum Useful Capacity** 910G bytes: 10Gbytes (Capacity) x 13 (Partition) x 7 (Disk Drive)

Recording Time (at 10GB Partition, conversion in 1 track, unit: minutes)

Recording Mode	Sample Rate					
	96kHz	88.2kHz	64kHz	48kHz	44.1kHz	32kHz
M24	662	721	993	1,324	1,442	1,987
MTP	1,989	2,165	2,983	3,977	4,329	5,966
M16	994	1,082	1,491	1,989	2,165	2,983
CDR	994	1,082	1,491	1,989	2,165	2,983
MT1	1,989	2,165	2,983	3,977	4,329	5,966
MT2	2,651	2,885	3,976	5,302	5,771	7,953
LIV	3,181	3,462	4,772	6,362	6,925	9,543
LV2	3,977	4,329	5,966	7,955	8,658	11,932

* The above-listed recording times are approximate. Times may vary slightly depending on the specifications of the disk drive and on the number of songs that were created.

* In “CDR” recording mode, two tracks are always used in a pair (channel link is on), so recording time is half the above-listed.

● **Frequency Response** 96.0kHz: 20Hz – 40kHz (+0dB/-2dB), 88.2kHz: 20Hz – 40kHz (+0dB/-2dB), 48.0kHz: 20Hz – 22kHz (+0dB/-2dB), 44.1kHz: 20Hz – 20kHz (+0dB/-2dB), 32.0kHz: 20Hz – 14kHz (+0dB/-2dB) ● **Projects** 200 projects in each partition ● **Marker** 1000 per project ● **Locator** 100 (10 x 10 banks) per project ● **Scene** 100 (10 x 10 banks) per project ● **Undo/Redo** 999 Undo / 1 Redo ● **Nominal Input Level** (variable) Input 1-8: -64 - +14dBu (maximum +26dBu: balanced, maximum +20dBu: unbalanced), Input 9-16: -64 - +14dBu (maximum +26dBu: balanced, maximum +20dBu: unbalanced), Guitar (Hi-Z): -64 - +14dBu (maximum +20dBu) ● **Input**

Impedance Input 1-8 : 40k Ω (balanced), Input 9-16: 40k Ω (balanced), Guitar (Hi-Z): 1M Ω ● **Nominal Output Level** Master Out: +4dBu (balanced), AUX A (L, R): +4dBu (balanced), AUX B (L, R): +4dBu (balanced), Monitor Out: +4dBu (balanced) ● **Output Impedance** Master Out: 600 Ω , AUX A (L, R): 600 Ω , AUX B (L, R): 600 Ω , Monitor Out: 600 Ω , Phones: 22 Ω ● **Recommended Load Impedance** Master Out: 10k Ω or greater, AUX A (L, R): 10k Ω or greater, AUX B (L, R): 10k Ω or greater, Monitor Out: 10k Ω or greater, Phones: 8 - 600 Ω ● **Residual Noise Level** (input terminated with 1k Ω , INPUT SENS: LINE, IHF-A, typ.) Master Out: -88dBu or less, AUX A: -88dBu or less, AUX B: -88dBu or less, Monitor Out: -88dBu or less ● **EQ** 4-band (2 shelving + 2 peaking) * Useful simultaneously at up to 48ch in both Input Mixer and Track Mixer. ● **Dynamics Processor** Compressor, Expander * Useful simultaneously at up to 48ch in both Input Mixer and Track Mixer. Compressor+Expander * Useful simultaneously at up to 24ch in Input Mixer or Track Mixer. * If this type is used at Mixer section, Dynamics cannot be used in the other Mixer. ● **Effects** Maximum 8 stereo (One pre-installed + 3 more optional VSSF-2) ● **Display** 320 x 240 dots Graphic LCD (with backlight) ● **Hard Disk Drive** 3.5 inches 80 GB ● **CD-RW Drive** Reading Speed: 24x (max.), Recording Speed: Record (CD-R) 4x correspond, Re-Write (CD-RW) 4x correspond ● **Interface** SCSI: 25-pin D-sub, Digital I/O: Coaxial, Optical (conforms to S/P DIF), VGA Out: 15-pin miniD-sub, PS/2: MiniDIN 6pin, MIDI: DIN 5pin ● **Connectors** SCSI Connector (DB-25 type), MIDI Connectors (DIN 5pin type), Input Jack 1-8 (XLR type, balanced, phantom power), Input Jack 1-16 (1/4inch phone type, TRS balanced), Guitar (Hi-Z) Jack (1/4inch phone type), Digital In Connectors (Coaxial type, Optical type), Digital Out Connectors (Coaxial type, Optical type), Foot Switch Jack (1/4inch phone type), Word Clock In Jack (BNC type), SMPTE In Jack (RCA phone type), PS/2 Mouse Connector (miniDIN 6pin type), PS/2 Keyboard Connector (miniDIN 6pin type), VGA Out Connector (MiniDIN-15 type), R-BUS Connectors (DB-25 type), Master Out Jack L/R (1/4inch phone type, TRS balanced), Monitor Out Jack L/R (1/4inch phone type, TRS balanced), AUX A Send Jack L/R (1/4inch phone type, TRS balanced), AUX B Send Jack L/R (1/4inch phone type, TRS balanced), Headphones Jack (Stereo 1/4inch phone type) ● **Power Supply** AC117 V, AC230 V or AC240 V ● **Power Consumption** 80 W ● **Dimensions** 620 (W) x 520 (D) x 138 (H) mm, 24-3/8 (W) x 20-1/2 (D) x 5-7/16 (H) inches ● **Weight** 12 kg, 26 lbs 8 oz ● **Accessories** Owner's Manual, English, User Guide, Appendices, Newly Added Functions, R-BUS Equipment Connection and Setting Guide, 2 Block diagram, Demo CD, PS/2 MOUSE, Short Cut Seal, AC Cord ● **Options** 24-bit Effect Expansion Board: VSSF-2, CD-RW Drive: Roland CD Recorder, Channel Edit Controller: VE-7000, Level Meter Bridge: MB-24, Level Meter Bridge Adaptor: VS24-MBA, Bi-amp Monitor: DS-90A, DS-50A, Dynamic Microphone: DR-20, 8CH A/D-D/A Converter: ADA-7000, AES/EBU Interface: AE-7000, R-BUS Cable: RBC-1 (1 m), RBC-5 (5 m), Footswitch: FS-5U (BOSS), Pedal Switch: DP-2

* 0dBu=0.775Vrms
* The specifications are subject to change without notice.

More Power 2 You: Introducing VS-2480 Version 2 Software.



- Free software update for VS-2480 owners
- Gives users complete control via mouse and VGA output
- Full mouse-based “drag and drop” editing
- Mouse control of EQ, dynamics, knobs and faders
- Helpful waveform displays and zooming
- Mouse control of EZ Routing for simplified signal flow
- New phrase-based levels and fade in/out with curves



Put Your Mix on the Big Screen

Connect the VS-2480 to an external VGA monitor and you can control individual track faders and knobs using the mouse. This lets you adjust channel levels and panning more intuitively, along with effects sends, mute status and more. Better still, all channels can be adjusted from the same screen—making working with the VS-2480 more like software.



Easy EQ and Compression

Adjusting EQ and compressors can sometimes be a difficult concept to grasp, especially when all you see are parameters like “Frequency,” “Q,” “Threshold” and “Ratio.” But with Version 2 software, you can take the mystery out of using these essential studio tools by using the mouse to drag in new compression and EQ curves! Visual feedback like this makes it much easier to use.



Graphical Mixer Routing

Signal routing can sometimes be a stumbling block with digital recording and mixing; if you’re not physically moving a patch cable from one location to another, it can get confusing. Fortunately, with VS-2480 Version 2, changing mixer settings is now as simple as grabbing a “virtual” cable and moving it to the new destination. Problem solved.



Check Out These Waves

While waveform editing has always been possible on the VS-2480’s built-in LCD screen, it’s now available when using an external VGA monitor as well. See your waveforms the way they were meant to be—BIG and in color. Need to make an edit? Just zoom in and cut and paste away, with the added confidence of 999 Undo levels to back you up.



Real Drag and Drop Editing

One final enhancement with Version 2 is the ability to perform true drag-and-drop editing on a VGA monitor with the mouse. Just select the region to be edited, choose the command you wish to perform (copy, move, etc.) and drag the audio to the new location. And with new hierarchical menus, selecting the edit functions you want is just like using software.

MMP-2 Mic Modeling Preamp

Roland®

The World's First Mic Modeling Preamp!

The Roland MMP-2 offers new features not found on any other microphone preamp—like COSM® Mic Modeling, four bands of fully parametric EQ, modeled tube compression, an enhancer and de-esser—plus ultra-intuitive control software for your Mac or PC. And the sound quality rivals that of preamps costing hundreds more, thanks to superb-quality analog circuits and 24-bit/96kHz A/D conversion. You can even download new effect plug-ins through USB, making the MMP-2 an indispensable tool for recording microphones and acoustic instruments.

COSM



* Product pictured is a prototype model. Actual product appearance may be subject to change.

- 2-channel mic modeling preamp for recording and live performance
- Combines premium analog components and 24-bit/96kHz A/D conversion
- COSM Mic Modeling for instant access to a variety of high-end mic sounds
- Models are optimized for AKG C3000B, plus four additional mics
- Includes four bands of fully parametric EQ, modeled tube compression, plus enhancer and de-esser
- Analog I/O includes 2 XLR/TRS Mic inputs and 2 XLR Line outputs
- Coaxial digital I/O and AES/EBU digital output for tight studio integration
- USB port allows PC control, plus ability to download new effect plug-ins
- Bundled software with intuitive graphic editing of EQ, compressor and more

Better Recording Through Circuitry

The MMP-2 uses the same analog circuits of the mic preamps used in Roland's VS-2480. In blind listening tests, these preamps were rated higher than much more expensive stand-alone models. How is this possible? To start, Roland carefully selected each of the analog components. Then, we designed a circuit that separates the analog, digital and power components, creating maximum warmth with minimal noise—a difference you can really hear.

COSM Mic Modeling and DSP Effects

At its basic level, the MMP-2 sounds great. But with the addition of 24-bit/96kHz A/D converters and DSP effects, this futuristic mic pre takes things to a whole new level. To start, there's COSM technology to model the sound of vintage and high-end studio microphones. From there, you can tweak your sound with four bands of fully parametric EQ, modeled tube compression, enhancer and de-esser effects.

Wired for Today's Studio

The desktop MMP-2 provides a variety of professional connections to handle just about any recording or live situation. On the top panel, you'll find two balanced XLR/TRS Microphone inputs; there's also two balanced XLR/TRS outputs on the back. And unlike other microphone preamps, you'll also find a coaxial digital input, plus digital outputs in S/PDIF and AES/EBU formats—great for digital studios!

Open New Doors with USB

Why does the MMP-2 have a USB port? To use the bundled control software with your PC! Imagine drawing EQ curves or setting compressors using a sleek graphic interface. And that's not all... In the future, Roland will provide new effects algorithms—such as a noise suppressor, hum canceller, feedback eliminator and modeled tape saturation—which can be downloaded into the MMP-2, allowing you to customize your preamp with the effects you use most.



MMP-2 Specifications

<Analog section> ● Nominal Input level -64dBu to -16dBu (PAD off), -44dBu to +4dBu (PAD on) ● Input Impedance 40kΩ (balanced) ● High Pass Filter 20 to 2000Hz variable ● Phantom Power Supply +48V ● Nominal Output level +4dBu/-16dBu (selectable) ● Maximum Input / Output level +22dBu ● Equivalent Input Noise -132dBu (HF-A) ● S/N Ratio 105dBu (HF-A) ● <DSP section> ● A/D Conversion 64 Times Oversampling ● D/A Conversion 128 Times Oversampling ● Sampling Rate 96k/88.2k/48k/44.1kHz ● Frequency Response 96.0kHz : 20Hz to 40kHz (+0dBu/-2dBu), 88.2kHz : 20Hz to 40kHz (+0dBu/-2dBu), 48.0kHz : 20Hz to 20kHz (+0dBu/-2dBu), 44.1kHz : 20Hz to 20kHz (+0dBu/-2dBu) ● <Mic Modeling section> ● Reference Microphone DR-20 (Roland), C-3000B (AKG), SMLDY, HEDDY, MINCN, FLAT (Line) ● Modeling Microphone VOC.DY, LRG.DY, SMLCN, LRG.CN, SMLCN, VNTCN, FLAT (Line) ● Proximity Effect -12dBu to +12dBu ● Time (Distance) 0 to 3000cm ● Phase sw. ● <Equalizer Section> Full 4-band

Parametric EQ (LOW/LOW-MID/HIGH-MID/HIGH) ● TYPE Peaking/Low-Shelving/High-Shelving/Low-pass/High-pass, Low-pass2/Hi-pass2/Band-pass/Band-Eliminate ● Frequency 20Hz to 20kHz variable ● Gain -15dBu to +15dBu ● Q 0.36 to 16 ● <Dynamic Section> ● Compressor Type: SolidTube1/Tube2, Key-In: 1ch/2ch, Threshold: -24 to 0dB ● Ratio 1:1 to ∞:1, Knee: Soft/Hard, Attack: 0 to 800ms, Release: 0 to 8000ms, Level: -24 to +24dB, AutoGain sw: ON/OFF ● Expander Key-In: 1ch/2ch, Threshold: -80 to 0dB, Ratio: 1:1 to ∞:1, Attack Time: 0 to 800ms, Release Time: 0 to 8000ms ● Enhancer/De-esser Sens: 0 to 100, Frequency: 1kHz to 10kHz ● Mix Level: -24 to +12dB (Mix Level: This feature is disabled when De-esser is selected.) ● Level Meter Select INPUT/Gain Reduction/OUTPUT ● Connectors Input 1/2: XLR/TRS, balanced, Digital In: S/PDIF (Coaxial), Output 1/2: XLR, Digital Out: S/PDIF (Coaxial), AES/EBU (XLR), USB Connector ● Power Supply AC117V, AC230V or AC240V ● Weight 250 (W) x 165 (D) x 76 (H) mm

* The specifications are subject to change without notice.

EM-55 Interactive Keyboard

Roland®

From Mozart to Hip-Hop, the EM-55 Rocks.

The EM-55 Interactive Keyboard offers beginners and pros thousands of top-quality Roland sounds and hundreds of musical styles—all in a compact, 5-octave keyboard with a built-in sound system. But this new kid on the block also makes performing music fun, thanks to new Session Partner Pads for triggering live phrases and a D-Beam controller with 50 ready-to-use templates.



*Product pictured is a prototype model. Actual product appearance may be subject to change.

- 61-note velocity-sensitive keyboard brings new interactive features to an affordable price
- 64-voice/32-part multitimbral sound engine with 3,559 Tones + 116 drum kits
- Up to 128 onboard musical styles (64 ROM styles and 64 via floppy disk)
- Helpful Music Assistant with setup templates for 100 popular songs
- Light-sensing D-Beam with preset templates for controlling various functions
- New Session Partner Pads for triggering phrases and muting parts
- Create cool DJ mixes using DJ Pads with 64 realtime phrases
- 16-track song recorder for recording performances or loading Standard MIDI Files
- Game function (Guess the Tone and Guess the Chord) helps students learn about music using interactive games
- Built-in stereo sound system and 3.5" floppy drive

An Impressive Variety of Sounds and Styles

At the heart of the EM-55 are 3,559 of Roland's finest sounds and 116 drum kits. These Tones include everything from piano, strings and bass sounds to synths and sound effects. If selecting from thousands of sounds seems a bit daunting, simply use the helpful EZ Search function. And with 128 onboard music styles, you can start making music right away.

New Session Partner Pads

With the EM-55's Session Partner Pads, you can trigger pre-recorded phrases as a style plays—or mute parts within a style such as drums, bass or piano—allowing you to rearrange the music in a fun, interactive way. Choose from 96 phrases, which can automatically follow the left-hand chords. Or use the pads as "DJ Pads" to trigger scratching sounds and other cool DJ effects.



D-Beam Controller with 50 Presets

A D-Beam Controller lets you perform a variety of functions—such as playing melodies, muting parts, changing filter cutoff and more—by moving your hand over an infrared beam of light. Imagine the fun of triggering sound effects with the wave of your hand! And using the D-Beam is easy; simply select from one of the 50 Preset templates and you're ready to go!



Easy Setup and Cool Musical Games

An onboard Music Assistant provides setup templates for 100 popular songs, letting you focus on playing music instead of searching for sounds and making other keyboard settings. And to help children and students become more familiar with music, the EM-55 includes two musical games: Guess the Tone and Guess the Chord. There's also a 16-track song recorder for recording performances or loading Standard MIDI Files.



EM-55 Specifications

● **Keyboard** 61 Keys Touch Sensitive (TP-7BA) ● **Max polyphony** 64 voices ● **Tones** 3,559 on 20 Mbytes PCM Samples ● **Drum Kits** 116 incl. ORIENTAL Drum Set ● **Multitimbral parts** 32 ● **Compatibility** GM2/GS ● **Display** New Large Backlit Custom Display ● **Panel controls** Alpha Dial Data/Tempo Controller, Pitch Bender/Modulation, D-Beam, Master volume, Keyboard/Accomp Balance, Session Partner Pads/Tracks 8 switches ● **Styles** Preset styles 64, Disk Link (loaded directly from Floppy) 64, One Touch 4 x 64, Style Orchestrator 3 levels ● **Songs** Realtime SMF player, 16-Track Recorder, Punch In/Out ● **User Programs** 64 ● **Effects** Reverb 8 types, Chorus 8 types, M-FX 47 types ● **Data Storage** FDD 3.5" 2HD/2DD ● **Type of files managed** Style, Song SMF, User Program ● **Metronome**

1/4, 2/4, 3/4, 4/4, 5/4, 6/4, 6/8, 9/8 ● **Other functions** 3 easy mode (Piano, Arranger, M.Drums), Music Assistant Database (Direct to 100 dedicated User Programs), Tone&Style EZ Search, Realtime Part (Upper1, Upper2, Lower, M.Bass, M.Drums), Melody Intelligent 18 types, Octave -3 ~ +3 (Separate for Upper1, Upper2, Lower, M.Drums), Transpose -6 ~ +5 ● **Connections** MIDI In, Out, Output (L/Mono, R), Sustain/Expression Pedal, Phones x 2 (on front), DC In ● **Others** Output Power 2 x 10 W, Speakers 2 x 12 cm (Bass Port), Power Supply 12V - 2A ● **Dimensions** (mm) 1016 (W) x 398 (D) x 153 (H) mm ● **Weight** 9.5 kg ● **Supplied accessories** AC Adaptor (ACJ Adaptor), Owner's Manual, Music Data Disk, Music Rest

*The specifications are subject to change without notice.

AX-7

MIDI Controller Keyboard

Roland®

It's Back...

Building on the legendary design of the AX-1, the new AX-7 MIDI Keyboard Controller offers stage performers more freedom and expressiveness. Just strap it on and you're front-of-stage with the band. A host of controllers—including a D-Beam—opens up a new dynamic for live players, while the AX-7's attractive pearl white design looks great on stage. It's also very easy to use, thanks to a new LED display, expanded patch memory and GM2/GS compatibility.



*Actual product appearance may be subject to change without notice.

- Stage-oriented shoulder keyboard in attractive pearl white body
- 45-note velocity-sensitive keyboard—perfect for solos and bass lines
- Intuitive operation via new 7-segment LED display
- 5 realtime controllers: Data Entry knob, Touch Controller, Expression Bar, Hold button and light-sensing D-Beam
- 128 patches with data backup via MIDI
- 2 MIDI zones for independent control of Upper/Lower parts
- GM2/GS Compatible
- Battery or AC powered

Free Yourself

Tired of performing behind a stack of keyboards? Then strap on an AX-7 and become mobile without giving up the control you need. Its pearl white body will draw lots of admiring looks, and with 49 velocity-sensitive keys, you can play anything from bass lines to solos and chords—just transpose the keyboard to suit the range needed. Best of all, the AX-7's lightweight design means you'll be comfortable even when playing an all-nighter.

Powerful Control Features

As a controller, the AX-7 offers many of the same features found in Roland's newest keyboards. Two MIDI zones give you independent control over Upper and Lower parts, while an expanded patch memory allows users to save and instantly recall up to 128 setups in patch memory. And when these memories

become full, simply back up the data via MIDI. The AX-7 is also GM2/GS-compatible, making it extremely easy to control many of today's synthesizers and sound modules.

New LED Display, D-Beam and More

With its new 3-digit LED display, the AX-7 easily eclipses its predecessor's user interface. Performers will also appreciate the wealth of realtime control available, from the traditional Touch Controller (for pitch) and Expression Bar to the new light-sensing D-Beam. Using the D-Beam, you can control anything from chord memory to arpeggios and expression data via an infrared beam of light.

AX-7 Specifications

- **Keyboard** 5-octave keyboard with Velocity Sensitivity (TP-7 BA type) ● **Display** 3 x 7 segments display ● **Buttons with LED** 9 ● **Buttons without LED** 17 ● **Controllers** Data Entry Knob, Touch Controller, Expression Bar, Hold Button, D-Beam ● **Patches** 128 ● **Connectors** MIDI In, MIDI Out, DC In ● **Power Supply** Battery-operated, Optional AC Adaptor ACA (DC 9V) ● **Dimensions (mm)** 1010 (W) x 195 (D) x 102 (H) ● **Weight** 3 kg ● **Supplied accessories** 6 x Dry Batteries (AA Type), MIDI cable, Owner's Manual, Shoulder strap

*The specifications are subject to change without notice.

SRX-05

Supreme Dance

Roland®

The Definitive Library for Dance Music Production.

The SRX-05 Supreme Dance Wave Expansion Board is *the* must-have collection of dance music sounds. Unlike previous expansions, Supreme Dance is focused on individual drum sounds and instruments for more creative freedom: 818 new waveforms, 312 patches and 34 rhythm sets. And these sounds have been severely pumped up in the Roland Sound Labs, so they're ready to go in your next track—whether it be hip-hop, house, trance or other dance style.



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- User-installable expansion board for "SRXpandable" Roland synths, modules and keyboards
- Focus is on individual sounds: 818 waveforms, 312 patches, 34 rhythm sets
- 64MB of all-new waveforms and patches for dance music producers
- More drums than any previous expansion—113 kicks and 133 snares alone!

An Arsenal of Cutting-Edge Sounds

Whether you need punchy bass, vintage synths or scratching, Supreme Dance has you covered with 312 killer patches. This comprehensive collection includes newly sampled synth sounds—from classics to modern Synths like the JP-8000—plus 82 hits and stabs, unique effect sounds and a collection scratches performed by "legit" turntablist DJs! And all of these sounds have been programmed to take advantage of the XV-Series' outstanding onboard effects.

All the Drums You Need

Roland understands that drums are the foundation of good dance tracks. That's why we spent time with top engineers and producers around the globe learning the secrets to killer drums. The result is the largest collection of individual drum sounds ever offered on a Roland expansion board. And these sounds don't need any additional processing; just program your beats and let there be groove!

VK-8 Combo Organ

Roland®

Looks Like a Classic. Plays Like One, Too.

The VK-8 Combo Organ puts the enhanced “Virtual ToneWheel” sound of the flagship VK-77 in an attractively priced single-manual design with a cool new “waterfall” style keyboard. But it doesn’t stop there: The VK-8 also sports rotary speaker modeling based on COSM® technology, new other tones and a D-Beam controller—making it the new leader in combo organs.

COSM



*Product pictured is a prototype model. Actual product appearance may be subject to change.

- 61-note single manual combo organ with enhanced Virtual ToneWheel technology
- Cool waterfall keyboard with velocity-sensitive keys plays like classic organs—great for glissandos
- Sophisticated rotary speaker modeling with overdrive effect
- Traditional panel layout: 9 harmonic bars, new Vibrato/Chorus knob and Percussion button
- D-Beam controller with Preset templates for more expressive performance
- New other tones for a wider sonic palette (e.g. piano, strings, choir, etc.)
- Onboard reverb and chorus effects
- 2 MIDI inputs for connecting a MIDI keyboard or optional PK-7 pedalboard—enjoy full polyphony while playing pedals and keys!
- Authentic solid wood cabinet and vintage keys

Enhanced Virtual ToneWheel Sound

The VK-8 uses the same enhanced Virtual ToneWheel technology of its big brother, the dual-manual VK-77—giving it that warm, rich sound characteristic of yesterday’s classic organs. Choose from three different tone wheel types: Vintage 1, Vintage 2 and Clean. Then dial in your sound with the VK-8’s nine harmonic bars, conveniently located to the left of the keyboard.

Wheel Types

Vintage 1	Modeling of a '70 combo organ with all noise eliminated, including leakage
Vintage 2	Faithful modeling of a '62 classic combo organ
Clean	Modeling of a '70 combo organ with motor noise eliminated

New Waterfall Keyboard

One look at the VK-8’s new waterfall keyboard and you’ll feel right at home. The 61-note, single-manual keyboard has a distinct, aged look like an old friend. Put your hands on the keys and you’ll discover they feel just as good—smooth to the touch and with just the right amount of resistance for performing traditional organ effects like glissandos.



Rotary Speaker Modeling and Beyond...

The VK-8 takes rotary speaker modeling to a whole new extreme, using proprietary COSM technology to “model” not only the unique sound of a rotary speaker, but the construction of tube amp circuits, actual speaker cabinet characteristics and its natural ambience. Such attention to detail is what gives the VK-8 its superior sound. (A killer overdrive effect doesn’t hurt either.)

Amp Types

Type I	Faithful simulation of the most popular rotary speaker
Type II	Simulates the characteristics of the large tube guitar amp
Type III	Variation of a rotary speaker simulation

Back to the Future

While classic organ sounds are the foundation of the VK-8, players will also appreciate having high-quality instrument sounds including electric/acoustic pianos, strings, brass and choir—even jazz scat voices and synths. There’s also a futuristic D-Beam controller, which lets you create effects from tonewheel motor stops to the shock sound of spring reverb using an infrared beam of light.

Cool Combos

With two MIDI inputs, you can connect an external MIDI keyboard or an optional PK-7 pedalboard, which allows you to “kick” bass while playing chords and leads. And when paired up with the KC-1000 Stereo Mixing Keyboard Amplifier, you’ll get powerful, rich output—thanks to a 310-watt, 7-speaker system with unique RSS® ambient effects, split-frequency compression and ultra-realistic tone cabinet reverberation.



VK-8 Specifications

● **Keyboard** Waterfall 61 keys (with velocity) ● **Sound Generator** Virtual Tone Wheel Method (Organ), PCM Sound Generator (Other Tones) ● **Maximum Polyphony** Organ: Full Polyphony, Other Tones: 64 voices ● **Organ** Tone wheel type: Vintage1, Vintage2, Clean, Leakage level. Vibrato/Chorus: V-1, V-2, V-3, C-1, C-2, C-3. Percussion: Second, Third, Soft, Slow. Amp. simulator: AMP Type (Type I, Type II, Type III), Overdrive, Tone. Reverb: Type (ROOM, HALL, CHURCH, SPRING), Reverb level ● **Other Tones** Tones: Piano, E.Piano1, E.Piano2, Strings, Jazz scat, Choir, Synth, Brass. Other Tones Effect: Chorus, Reverb ● **Internal Memory** Preset: 64 (User Memory) ● **Control** HARMONIC BAR: 16; 5-1/3", 8", 4", 2-2/3", 2", 1-3/5", 1-1/3", 1". HARMONIC BAR PART select (Upper, Lower, Pedal). TONE WHEEL: Tone wheel type select, Leakage level (Knob). VIBRATO AND CHORUS, VIBRATO/CHORUS Type Select (Knob), VIBRATO/CHORUS ON/OFF. PERCUSSION: SECOND, THIRD, SOFT, SLOW.

AMPLIFIER: Amplifier Type select, OVERDRIVE (Knob), TONE (Knob). ROTARY SOUND: ON, BRAKE, SLOW/FAST. REVERB: Reverb type select, Reverb level (Knob). OTHER TONES: Piano, E.Piano1, E.Piano2, Strings, Jazz scat, Choir, Synth, Brass. Other Tones Level (Knob). PRESET: 1, 2, 3, 4, 5, 6, 7, 8. Other Tones/Preset select. BANK WRITE: SPLIT, H-BAR MANUAL, MASTER VOLUME ● **Connectors** OUTPUT Jacks (L/MONO, R) : TRS BALANCED, EXPRESSION PEDAL Jack, HOLD PEDAL Jack, CONTROL PEDAL Jacks, MIDI Connectors (KEYBOARD IN, PEDAL IN, OUT), Rotary tone cabinet, AC Inlet ● **Power** AC 100V, AC 117V, AC 230V, AC 240V ● **Power Consumption** 15W (AC 100V), 15W (AC 117V), 15W (AC 230V), 15W (AC 240V) ● **Finish** Natural wood, Dark walnut ● **Dimensions** 1160x344x109 mm / 45-11/16"x13-9/16"x4-5/16" (inch) ● **Weight** 14.5 kg / 32 lbs ● **Accessories** Owner's Manual, AC cable ● **Options** PK-7/5, EV-7, DP-2/6, KS-12SB, KC-1000/500/300/100

*The specifications are subject to change without notice.

TD-8KV V-Drums® System

Roland®

An Incredible New Value in V-Drums Systems.

The new V-Drums TD-8KV Drum System gives drummers a very convenient way to tap into the power of the world-renowned V-Drums like never before. Incorporating a high-quality TD-8 sound module with over 1,200 sounds and COSM modeling-based drum editing capabilities—and coupled with specially designed new V-Cymbals™ and V-Pads™—this affordable system brings the V-Drums sound and ultra-intuitive operation to a whole new level of accessibility.



*Drum stand, kick drum pedal not included. The picture is shown with optional MDS-8C stand.
*Actual product appearance may be subject to change without notice.

The TD-8KV is a compact and affordable V-Drums set featuring the following components

- 1 x TD-8 Sound Module with 1,286 drum and instrument sounds, ultra-intuitive interface, and V-Editing of drum shell depth, head type, tuning and more
- 2 x CY-12R/C V-Cymbals for crash and ride, offering dual-triggering capabilities and natural cymbal movement
- 1 x PD-80R V-Pad with proprietary silent mesh-head design and dual-trigger capabilities for triggering separate head and rim sounds
- 3 x PD-80 V-Pads featuring mesh-head design and single-trigger capabilities
- 1 x KD-80 V-Kick for ultra-fast kick triggering and natural kick drum rebound
- 1 x PD-7 Dual-Trigger pad for triggering two distinct hi-hat sounds (bow/edge)
- 1 x FD-6 Hi-Hat Controller for open, closed, and variable hi-hat sounds

A Cymbal Like No Other...

The TD-8KV is the first V-Drums system to feature the CY-12R/C V-Cymbal Ride / Crash. This 12-inch cymbal is employed as a ride and a crash, and features selectable dual-triggering of separate sounds on the edge/bow and bow/bell. It even allows for cymbal chokes! Best of all, the CY-12R/C lets drummers express themselves naturally, thanks to a design which closely mirrors the shape, weight, rebound and natural “swinging” motion of an acoustic cymbal.



Powered by the Popular TD-8 Sound Module

The V-Drums TD-8 Percussion Sound Module is a very popular sound module that gives users everything the world-renowned V-Drums have become famous for: a wide selection of 1,286 drum, percussion and instrument sounds; Powerful COSM-based V-editing of “virtual” drum shell depth, head type, tuning and more; intuitive operation via a graphic user interface; and unmatched sensitivity, to name just a few. Faders permit quick sound volume adjustments, while an onboard pattern sequencer makes practice and performance that much easier.



Infinitely Expandable

As a true V-Drums system, the TD-8KV set offers room to expand. Using the additional trigger inputs on the back of the TD-8 module, users can add on any PD-Series pad or CY-Series cymbal—including flagship V-Pads and V-Cymbals. Via MIDI, drummers can also connect to the world of samplers and sequencers, providing incredible-sounding drum tracks on stage and in the studio.

Compatible Controllers



TD-8 Specifications

• **Max. Polyphony** 64 voice • **Number of Sounds** 1,024 Drum Instruments, 262 Melody Instruments (GM compatible) • **Number of Drum Kits** 64 • **Drum Kit Chains** 16 (32 steps per chain) • **Display** 32 x 136-dot backlit LCD, 8-segment x 2-line LED, Trigger LED • **Sliders** 4 (x 2 group: Kick, Snare, Hi-hat, Tom, Cymbal, Other drums, Backing, Click) • **Connectors** Trigger inputs (dual) x 10, Outputs x 4 (2 stereo pairs), Headphones, Monitor Mix-in (stereo), Hi-hat Control, Footswitch (dual), MIDI (In, Out/Thru) • **Power Supply** AC Adaptor • **Dimensions** 293 (w) x 225 (D) x 80 (H) mm/ 11-9/16 x 8-3/4 x 5-1/8 in. • **Weight** 1.5 kg / 3 lbs. 5 oz. • **Accessories** AC Adaptor, Screw (M5 x 12) x 4

* The specifications are subject to change without notice.

CY-12R/C V-Cymbal™ Ride/Crash

Roland®



An Affordable Electronic Cymbal that Really Swings.

The CY-12R/C V-Cymbal Ride/Crash is a 12-inch electronic cymbal that brings breakthrough V-Cymbal technology to a very affordable price point. This expressive dual-trigger cymbal offers the natural rebound, inertia and “swinging” motion of an acoustic cymbal—plus cymbal choke capabilities—making it perfect for use as a ride, crash or even a splash cymbal on V-Drums® systems and other electronic drum sets.

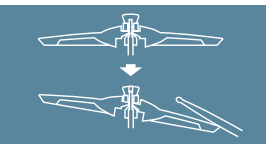


*Actual product appearance may be subject to change without notice.

- 12” electronic ride/crash cymbal with natural “swinging” motion and inertia
- Circular design, weight and striking surface closely modeled after acoustic cymbals
- Dual-trigger design for triggering different sounds on edge/bow or bow/bell of cymbal
- Three-way triggering (edge/bow/bell) and positional sensing possible using V-Drums TD-10 module with TDW-1 expansion board
- Supports cymbal “chokes” for more dynamic playing
- Compatible with all Roland electronic percussion sound modules, plus HPD-15 and SPD-20

Express Yourself Naturally

The CY-12R/C V-Cymbal Ride/Crash lets drummers express themselves naturally, thanks to a design which closely mirrors the shape, weight, rebound and natural “swinging” motion of an acoustic cymbal. This 12-inch cymbal can be used as a ride, crash or even a splash cymbal, and features dual-triggering of separate sounds on the edge/bow or bow/bell. It even allows for cymbal chokes.



Compatible with all V-Drums Sets

Whether the CY-12R/C is purchased as part of a new V-Drums system or used to expand an older TD-Series set, it's a great way to add some new performance possibilities to your electronic percussion system. It also works with other manufacturers' electronic drum modules, so you can enjoy greater expression within minutes.



■ TD-8



■ SPD-20



■ Bell



■ Bow



■ Choke



■ TDW-1

*CY-15R pictured in images above.

CY-Series Compatible Controllers



CY-6
Dual-Trigger Cymbal Pad



CY-12H
V-Cymbal Hi-Hat



CY-14C
V-Cymbal Crash



CY-15R
V-Cymbal Ride

RMP-1 Rhythm Coach Pack

Roland®

An Cool Practice Pad with V-Drums Technology.

The RMP-1 Rhythm Coach Pack gives students a great new way to practice drumming in almost total silence, thanks to its mesh V-Practice Pad (RP-2) and Rhythm Coach (RM-2) sound module. With this affordable package, students can develop timing, speed and endurance while playing to an integrated metronome and choosing from a variety of drum sounds—making the Rhythm Coach great for home use or in schools.



*Product pictured is a prototype model. Actual product appearance may be subject to change.

- Affordable electronic drum practice pad consisting of RP-2 8" V-Practice Pad and RM-2 Rhythm Coach sound module
- Tensionable mesh head pad offers natural, acoustic feel and silent triggering
- Includes 28 drum sounds for more realistic practice
- Onboard metronome with human voice count and rhythm training exercises
- 2 single/1 dual-trigger inputs for kick and snare triggering, two players or a dual-trigger mesh V-pad™
- Mix input for practicing with a CD or other audio source
- Battery or AC operation
- Optional PDS-2 Pad Stand available separately

*Note that the RP-2 and RM-2 can also be purchased individually.

Realistic Feel and Built-in Metronome

Thanks to its patented mesh head design, the 8-inch RP-2 V-Practice Pad delivers the same natural feel of an acoustic snare drum, but with silent triggering so students can practice without disturbing others. There's even a built-in metronome with a choice of eleven sounds like human voice count, and a unique visual display which shows whether you're ahead or behind the beat.



RP-2

Cool Practice Functions (Coach Mode)

In addition to the built-in metronome, the Rhythm Coach is also programmed with rhythm training exercises to develop a student's timing, speed and stamina. For example, the "Quiet Count" exercise plays the metronome loud for eight measures and then quiet for another eight measures. This helps students improve their timing while learning to rely less on the metronome. And it's just one of several fun exercises available!



RM-2

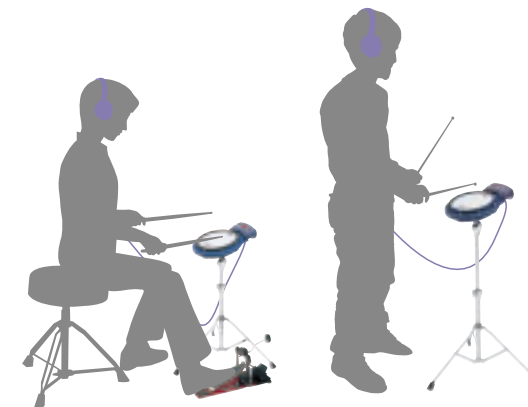
*Product pictured is a prototype model. Actual product appearance may be subject to change.

Realistic Drum Sounds

Unlike traditional practice pads which make no sound, the Rhythm Coach includes a choice of 28 drum sounds for more realistic and enjoyable practice sessions. These sounds can be played back via headphones for completely silent rehearsal. Combined with the RP-2's mesh head design, there's never been a better way to perfect drumming techniques like rolls and paradiddles.

Room To Grow

With two trigger inputs on the RM-2 module, you can connect the RP-2 V-Practice Pad and a separate kick drum pad—like Roland's KD-7—for practicing snare and kick together. You can even play along with CDs or other audio sources using the RM-2's external audio input. An optional PDS-2 Pad Stand can be purchased separately for more comfortable practice.



RMP-1 Specifications

[RM-2] • Maximum polyphony 4 voices (including 1 voice for Metronome) • Internal sounds Pad inst: 28, Metronome inst: 11 • Panel control Volume knob: 1, Function select buttons: 5, Power switch: 1 • Connectors Trigger input jack 2 (stereo 1/4 inch phone type x 1, 1/4 inch phone type x 1), Phones/Output jack 1 (stereo miniature phone type), Mix in jack: 1 (miniature phone type), AC adaptor jack • Power supply Dry battery (LR6 (AA) type x 4) or DC 9V AC adaptor, Expected battery life under continuous use: Alkaline: 10 hours * These figures will vary depending on the actual conditions of use. • Current Draw 150 mA • Dimensions 148 (W) x 96 (D) x 62 (H) mm, 5-7/8 (W) x 3-13/16 (D) x 2-1/2 (H) inches • Weight 340 g / 12 oz (including batteries), 240 g / 9 oz (without batteries) [RP-2] • Pad size 8 inches • Trigger 1 (Head) • Dimensions 264 (W) x 297 (D) x 60

(H) mm, 10-7/16 (W) x 11-3/4 (D) x 2-3/8 (H) inches • Weight 890 g, 2 lbs • Stand screw size M8 [RMP-1] • Dimensions (RM-2 + RP-2), 264 (W) x 350 (D) x 62 (H) mm, 10-7/16 (W) x 13-13/16 (D) x 2-1/2 (H) inches • Weight (including batteries) 1.2 kg, 2 lbs 12 oz • Accessories Dry battery (LR6 (AA) type) x 4, RM-2/RP-2 mounting screw x 2 (mounted on the unit when shipping), Connection cable: 0.2 m, 7-7/8 inches, Tuning key, Owner's manual • Options AC adaptor (PSA series), Pad (RP-2, PD-80R, PD-100, PD-120, PD-5, PD-6, PD-7, PD-9), Kick Trigger (KD-7, KD-80, KD-120), Pad Stand (PDS-2), Mesh Head (MH-8)

** The Rim shot can be used when the PD-80R or PD-120 is connected to Trigger input 1 and proper settings are made. For this setup, Trigger input 2 cannot be used.
* When connected to PD-7 or PD-9, the RM-2 supports the Head shot but not the Rim shot of these pads.
* The specifications are subject to change without notice.

TMC-6 Trigger MIDI Converter

Roland®

Expand the Sound of Your Drum Set!

The TMC-6 Trigger MIDI Converter makes it easy to play and trigger MIDI modules and samplers from an acoustic drum set, or expand the sound palette of electronic drum set. This affordable device uses the lightning-fast triggering technology of Roland's V-Drums® for reliable triggering and super-accurate dynamics—making it easy for acoustic drummers to tap into electronic sounds of their favorite MIDI module, or for V-Drums owners to expand their trigger inputs.



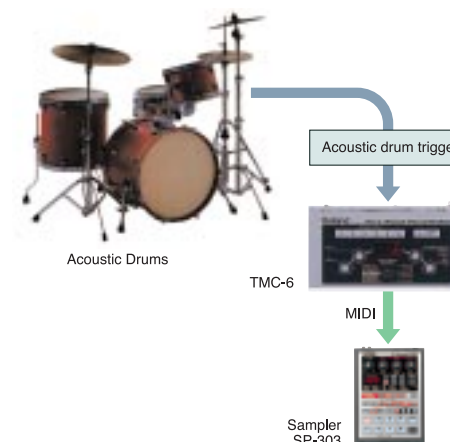
*Product pictured is a prototype model. Actual product appearance may be subject to change.

Works with Any Roland Drum Pad

The TMC-6 works with the full range of Roland drum pads—from our entry-level gum rubber pads to our patented mesh-head V-Pads. Just connect a drum trigger cable and you're ready to play. The TMC-6 even supports separate head and rim shot triggering when used with the PD-120 and PD-80R V-Pads, and the three-way triggering of our CY-15R and CY-12R/C V-Cymbals.

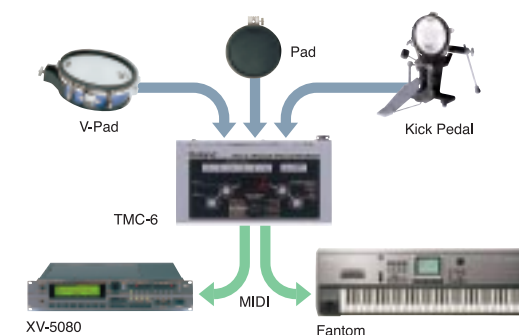
Great for Acoustic Drums

When paired up with acoustic drum triggers, you can use the TMC-6 to trigger a sampler or other sound module from your acoustic drum set. Tap into a universe of sounds with this easy-to-use bridge.



Trigger MIDI Modules

With the TMC-6 and an electronic percussion pad or acoustic set with triggers, you can play high-quality drum sounds from MIDI instruments like Roland's Phantom* workstation or XV-5080 module.



Expand Your V-Drums Kit

Use the TMC-6 to add more pads to your V-Drums kit, even if your module is out of trigger inputs. Now you can have those extra V-Cymbals and rack toms you've been dreaming about.



Total 18 trigger inputs available

- Affordable trigger-to-MIDI converter for use with acoustic sets or V-Drums
- 6 Trigger inputs compatible with all Roland drum pads or acoustic drum triggers
- Uses V-Drums triggering technology for reliable and ultra-fast triggering
- Supports separate head/rim shot triggering of PD-120/80R V-Pads™
- Supports 3-way triggering capabilities of CY-15R and CY-12R/C V-Cymbals™
- Works with FD-7 Hi-Hat Control Pedal
- Trigger chase On/Off function; 12 User memories for storing settings
- Can be mounted on a conventional drum stand



* "Phantom" is a registered trademark of and is licensed by Phantom Guitar Works.

TMC-6 Specifications

● **Number of Memories** 12 ● **Display** 7 segments, 3 characters (LED) ● **Connectors** Trigger Input Jacks x 6 (7 Inputs), MIDI OUT Connector, AC Adaptor jack ● **Switches** INC, DEC, PARAMETER SELECT, TRIGGER SELECT, EDIT, TRIG 6/HH CTRL SELECT, POWER ● **Power Supply** AC Adaptor (DC 9 V) ● **Current Draw** 1,000 mA ● **Dimensions** 218 (W) x 127 (D) x 58 (H) mm, 8-5/8 (W) x 5 (D) x 2-5/16 (H) inches ● **Weight** 850 g / 1 lb 14 oz (excluding AC Adaptor)

● **Accessories** Owner's Manual, AC Adaptor (ACI/ACB Series), Mounting Plate, Screws (M5 x 12 mm) x 4 ● **Options** Pads (PD-5, PD-6, PD-7, PD-9, PD-80, PD-80R, PD-100, PD-120), Cymbals (CY-6, CY-12H, CY-12R/C, CY-14C, CY-15R), Kick Trigger (KD-7, KD-80, KD-120), Hi-Hat Control Pedal (FD-7), Cable (PCS-31 (STEREO<->MONOx2)), Foot Switch (BOSS: FS-5U, DP-2), Pad Stand (PDS-15), Pad Mounts (MDH-7U, MDH-10U), All-Purpose Clamp: APC-33

* The specifications are subject to change without notice.

The Future of Bass Guitar Starts Here.

Imagine a bass guitar processing system which can accurately model the world's most popular basses—everything from classic electrics to upright acoustic bass, fretless bass and more—and combine them with the sounds of the world's greatest bass amplifiers and polyphonic effects. That's the power of the Roland V-Bass, a floor-based processor which pairs breakthrough COSM® Bass technology and a new GK-2B Divided Pickup for Bass, taking bass guitar into bold new sonic dimensions.

COSM **GK**



*Product pictured is a prototype model. Actual product appearance may be subject to change.

- Bass processing/modeling system which recreates a variety of bass, pickup, amp, speaker cabinet, mic and effects combinations
- COSM Bass technology models classic electric, acoustic, fretless and custom user-created basses using standard bass guitar with GK-2B Divided Pickup for Bass*
- Instant access to popular solid state and tube amp models, speaker cabinets, plus original amp models
- Unsurpassed bass effects include modeled wah, modeled overdrive/distortion, compression, delay, chorus, reverb and more

- Incredible synth bass sounds, polyphonic effects, wild sound effects and more
- Extremely intuitive operation w/ helpful operational graphics and icons
- Onboard expression pedal for realtime parameter control
- 1/4" bass input jack for direct access to amp modeling and non-polyphonic effects
- 4-string, 5-string and 6-string Select function for optimal results; 100 Preset and 100 User patches

*This user-installable pickup is required for access to COSM Bass technology and polyphonic effects.

Introducing COSM Bass Technology

Building upon the knowledge and experience gained from V-Guitar technology, Roland developed all-new COSM Bass technology to power the new V-Bass. COSM Bass technology can process a standard bass guitar with a GK-2B Divided Pickup to sound like a variety of other basses—including acoustic upright bass, fretless bass, a variety of classic electric basses, synth bass and more—and you can even design custom basses by combining different body types and pickup configurations. Of special note is the polyphonic pitch shifting, which can re-pitch individual strings for instant alternate tunings and wild sound effects.

Unsurpassed Bass Amp Modeling and Bass Effects

As a recording and performance tool, the V-Bass stands alone. Thanks to COSM Bass Amp Modeling, the V-Bass can precisely model the sound of classic and modern bass amps, from "Concert" and "Session" models to "T.E.", "Bass 360" and others. Dial in the tone of these models like the originals, then pair them with a variety of modeled speaker cabinets. The effects section features wah, modeled overdrive/distortion, compressors, extensive EQ, delay, chorus, reverb and more.

Bass-Friendly Design

The V-Bass was designed by bassists, for bassists. So it features things like an XLR output for connection to PA or studio console, a 4-, 5- or 6-string Select function for accurate detection of string spacing, and a direct 1/4" input for access to the COSM Bass Amp Modeling and effects sections using a standard bass guitar output.

V-Bass Specifications

● **AD Conversion** 24-bit + AF method (BASS INPUT), 20-bit (GK INPUT) ● **DA Conversion** 20-bit 128 oversampling $\Delta\Sigma$ modulation ● **Sampling Frequency** 44.1 kHz ● **Program Memories** 200: 100 (User) + 100 (Preset) ● **Nominal Input Level** -10 dBu ● **Input Impedance** 1 M Ω ● **Nominal Output Level** OUTPUT +4 dBu, OUTPUT (XLR): +4 dBu (BALANCED), BASS OUTPUT: -10 dBu ● **Output Impedance** OUTPUT 2 k Ω , OUTPUT XLR: 600 Ω 2Pin (HOT) - 3Pin (COLD), 300 Ω 2Pin (HOT) - 1Pin (GND), 300 Ω 3Pin (COLD) - 1Pin (GND), BASS OUTPUT: 2 k Ω ● **Dynamic Range** 100 dB or greater (IHF-A) ● **Display** Full dot LCD (160 x 64), 2 characters, 8 segment LED ● **Connectors** GK INPUT, BASS INPUT, BASS OUTPUT, OUTPUT L (MONO), OUTPUT R, OUTPUT (XLR) L/ (MONO), OUTPUT (XLR) R/DIRECT, PHONES, SUB EXP PEDAL/SUB CTL1, 2, MIDI IN, MIDI OUT ● **Power Consumption** 24 W (AC 117V, 230V, 240V) ● **Dimensions** 504 (W) x 303 (D) x 101 (H) mm, 19-7/8" (W) x 11-15/16" (D) x 4" (H) ● **Weight** 4.9 kg (10 lbs. 13 oz.) ● **Accessory** GK Connecting Cable C13-A (5m)

* 0 dBu = 0.775 Vrms.

* The specifications are subject to change without notice.



GK-2B Divided Pickup

The GK-2B Divided Pickup for Bass



The new GK-2B Divided Pickup for Bass is the first bass pickup which sends an individual output for each string of a 4-, 5- or 6-string bass. This allows devices like the V-Bass to process each string individually, resulting in stunning bass guitar models, polyphonic pitch-shifting and much more. The GK-2B can be easily user-installed on standard electric basses.

*Bass guitar not included and shown only for photography purpose.

7,000,000

BOSS®
 Compact Pedals Sold

7 Million Pedals and Still Going Strong...

2002 is a big year for BOSS. We've been working hard to bring guitarists more innovative gear than ever before—from new pedals like the MD-2 Mega Distortion and V-Wah to the awesome GT-6B Bass Effects Processor and BR-1180 Digital Recording Studio. So for gear that's easy to use and sounds great, count on the name that's 7 million strong. Count on BOSS.



1977 OD-1 OverDrive

As one of BOSS' first compact effects pedals, the OD-1 OverDrive offered a number of "firsts," including silent FET switching to eliminate pops and clicks, non-skid rubber panels on top and bottom, a quick-access battery compartment, recessed knobs and unsurpassed sound quality... But most importantly, the OD-1 also rocked, thanks to its smooth responsive overdrive tones that guitarists couldn't resist.

1977 PH-1 Phaser

The first phaser effects were designed to emulate the swirling sounds of rotating speaker systems. The PH-1 Phaser, however, allowed musicians to get some unique phasing tones beyond anything that had come before it. Quiet operation and unsurpassed reliability made it a very popular effect.



1978 DS-1 Distortion

This is the classic distortion pedal that launched a million guitar solos. Known by professional guitarists the world over as "that orange BOSS distortion," the DS-1 Distortion is still in production to this day, thanks to its distinct growling-yet-warm tone and bite. Plug it into your favorite stack and see what we mean.

1979 CE-2 Chorus Ensemble

As the world's first compact chorus pedal, few guitarist or bassists could resist plugging into the CE-2 Chorus Ensemble. This pedal gave musicians a greater range of control, from subtle vibrato sounds to thick, syrupy chorus. In fact, the basic design and tone of this pedal lives on to this day in its descendent, the CE-5.



1983 HM-2 Heavy Metal

This pedal sounded as if it was spawned from the devil himself. Well, not exactly, but it did offer legions of young metal-heads the thickest, most obscene distortion tones around—perfect for that '80s metal sound—all in a convenient little stomp box that looked pretty evil. Grrrrr.

1984 DD-2 Digital Delay

The DD-2 gave guitarists and other musicians pristine-sounding digital delay in a simple stompbox for the first time ever. This popular pedal had controls for delay time, effect level and mode, making it easy to add everything from a short slapback to longer, tempo-based delays.



MD-2 Mega Distortion

BOSS®

Extreme Distortion for Extreme Music.

The MD-2 Mega Distortion takes the bottom-heavy distortion sounds heard in today's new-school metal and pushes it to the extreme. The secret is a special dual-stage distortion circuit with an added gain boost—plus new Bottom and Tone controls—for crushing distortion with massive low end. Take your distortion into the future with the MD-2.

- Produces extreme, low-end distortion for modern metal and hard rock
- Gain Boost circuit creates huge distortion and sustain regardless of level
- New Bottom control for bottom-heavy distortion matched to 7-string guitars
- Tone control adjusts balance between high and low frequencies

*Actual product appearance may be subject to change without notice.



MD-2 Specifications

● **Nominal Input Level** -20 dBu ● **Input Impedance** 1 M Ω ● **Nominal Output Level** -20 dBu ● **Output Impedance** 1 k Ω ● **Equivalent Input Noise Level** -110 dBu (HFA, Typ.) ● **Controls** Pedal Switch, GAIN BOOST Knob, DIST (distortion) Knob, TONE Knob, BOTTOM Knob, LEVEL Knob ● **Indicator** CHECK Indicator (Serves also as battery check indicator) ● **Connectors** INPUT Jack, OUTPUT Jack, AC Adaptor Jack (DC 9 V) ● **Power Supply** DC 9 V; Dry battery (9 V type), S-006P/9 V (6F22/9 V), Dry battery (9 V type) 6AM6/9 V (alkaline), AC Adaptor (PSA-series: optional) ● **Current Draw** 18 mA (DC 9 V) * Expected battery life under continuous use:

Carbon: 18 hours, These figures will vary depending on the actual conditions of use. ● **Dimensions** 70 (W) x 125 (D) x 55 (H) mm, 2-3/4 (W) x 4-15/16 (D) x 2-3/16 (H) inches ● **Weight** 410 g / 15 oz (including battery) ● **Accessories** Owner's Manual, Leaflet ("USING THE UNIT SAFELY," "IMPORTANT NOTES," and "Information"), Dry battery (9 V type) S-006P/9 V (6F22/9 V) * The battery that was supplied with the unit is for temporary use-intended primarily for testing its operation. ● **Options** AC Adaptor: PSA-series

* 0 dBu = 0.775 Vrms.

* The specifications are subject to change without notice.

BF-3 Flanger

BOSS®

A Legendary Flanging Pedal is Reborn.

Building on the 20-year legacy of the famous BOSS BF-2, the new BF-3 Flanger pedal gives guitarists and bassists an updated version of the classic BOSS flanger with the thickest stereo flanging sounds ever. Two new modes (Ultra and Gate/Pan) create flanging with incredible depth—even Slicer-type effects and sounds that seem to "swirl" around the listener. An instant classic.

- BOSS' best flanging effects in a compact pedal
- New Ultra and Gate/Pan modes for ultra-fat flanging with very low noise
- Momentary mode turns flanging on instantly
- Tap tempo adjustable via pedal
- Independent Guitar and Bass inputs and stereo outputs

*Actual product appearance may be subject to change without notice.



BF-3 Specifications

● **Nominal Input Level** -20 dBu ● **Input Impedance** 1 M Ω ● **Nominal Output Level** -20 dBu ● **Output Impedance** 1 k Ω ● **Recommended Load Impedance** 10 k Ω or greater ● **Delay Time** 0.3 mS-14.4 mS (GUITAR IN), 0.3 mS-6.3 mS (BASS IN) ● **LFO Speed** 100 mS-18 S ● **Residual Noise** -95 dBu (HFA, Typ.) ● **Controls** Pedal Switch, MANUAL Knob, RES (resonance) Knob, DEPTH Knob, RATE Knob, MODE Knob ● **Indicator** CHECK Indicator (Serves also as tempo and battery check indicator) ● **Connectors** GUITAR IN Jack, BASS IN Jack, OUTPUT A (MONO) Jack, OUTPUT B Jack, AC adaptor Jack (DC 9 V) ● **Power Supply** DC 9 V; Dry battery (9 V type) S-006P/9 V

(6F22/9 V), Dry battery (9 V type) 6AM6/9 V (alkaline), AC Adaptor (PSA-series: optional) ● **Current Draw** 39 mA (DC 9 V) *Expected battery life under continuous use: Carbon: 3 hours, Alkaline: 10 hours, These figures will vary depending on the actual conditions of use. ● **Dimensions** 73 (W) x 129 (D) x 59 (H) mm, 2-7/8 (W) x 5-1/8 (D) x 2-3/8 (H) inches ● **Weight** 420 g / 15 oz (including Battery) ● **Accessories** Owner's Manual Dry battery (9 V type) S-006P/9 V (6F22/9 V) *The battery that was supplied with the unit is for temporary use-intended primarily for testing its operation. ● **Options** AC Adaptor PSA-Series

* 0 dBu = 0.775 Vrms.

* The specifications are subject to change without notice.

PW-10 V-Wah



A Wah Pedal for the 21st Century.

The amazing BOSS PW-10 V-Wah is likely to be the last wah pedal you'll ever need or want—to buy. This first-of-its-kind programmable modeling wah gives you instant access to six classic and modern wah pedal sounds, as well as all-new “Double Resonance”, “Uni-V” and “Voice” sounds never found in a wah pedal before! Plus the V-Wah features onboard overdrive/booster effects, three digital memories for storing your favorite sounds, noise-free infrared operation and more.



COSM

* Product pictured is a prototype model.
Actual product appearance may be subject to change.

A Modeling Wah Pedal

With the new V-Wah, BOSS has taken its considerable digital modeling know-how and recreated some of the most popular wah pedal sounds of all time. These COSM models include “CBY-Wah” (the classic wah sound), “VO-Wah” (the British wah sound), “MO-Wah” (a popular new-school wah sound), and “Uni-V” (a vintage swirling rotary effect). Each of these is a stunning simulation of the original, quickly accessed with the turn of a knob.

Wah Types

CUSTOM	VO-WAH
ADVANCED	MO-WAH
BASS MIX	VOICE
CBY-WAH	UNI-V

Advanced New Features

Digital memories and infrared sensors aren't the first things that come to mind when you think about wah pedals, but that's exactly what sets the V-Wah apart. Thanks to its infrared sensors, this pedal offers smooth, noise-free operation, has no “click” sound when it's turned on—and never needs to be cleaned or have parts replaced. Once you've tweaked your wah sound to perfection using the “Type,” “Wah Range,” and “Drive” knobs, simply save it to one of the PW-10's three digital memories for instant recall with the heel pedal switch.



Onboard Overdrive/Distortion

Since many of the best wah sounds include a healthy dose of overdrive, the V-Wah includes eight different types of built-in overdrive. These include BOSS classics like the OD-1 OverDrive, OD-2 Turbo OverDrive, MT-2 Metal Zone®, DS-1 Distortion, BD-2 Blues OverDrive, as well as “Muff Fuzz,” “Guv Dist” and “Booster” modes. Just dial in the amount you want with the “Drive” knob.

“Talking” Wah Sounds and More

The V-Wah's “Voice” mode can produce a wide variety of “talking” wah sounds—just sweep the pedal through the different vowel sounds and make this pedal talk! Rounded out with an “Advanced” mode with a huge filter range, and a “Bass” mode designed for the frequencies of bass guitar, there's never been a wah pedal quite like this.

Voice mode

WAH RANGE	Pedal			
	Min.	← Neutral →	→	Max
1 (low)	[ui]	← [i] →	→	[ia]
2	[oe]	← [e] →	→	[ea]
3	[ua]	← [a] →	→	[ai]
4	[i]	← [e] →	→	[a]
5	[u]	← [a] →	→	[i]
6	[o]	← [i] →	→	[e]
7	[u]	← [i] →	→	[a]
8	[o]	← [e] →	→	[i]
9	[u]	← [a] →	→	[o]
10	[o]	← [i] →	→	[a]
11 (high)	[u]	← [e] →	→	[i]

New “Double Resonance” Mode

The PW-10 doesn't just do wah; it also creates analog synth-like sounds via a newly developed “Double Resonance” mode. Simply use the pedal to sweep the filter and get fat synth sounds by adding the PW-10's onboard distortion or fuzz. You can also use modulation effects like delay, chorus and reverb for an even greater variety of cool synth sounds.

PW-10 Specifications

● Nominal Input Level -20 dBu ● Input Impedance 1 MΩ ● Nominal Output Level -20 dBu ● Output Impedance 1 kΩ ● Recommended Load Impedance 10 kΩ or greater ● Controls Pedal, Toe Switch, Heel Switch, MANUAL/MEMORY Button, TYPE Knob, WAH RANGE Knob, DRIVE Knob ● Indicators ON/OFF Indicator, MEMORY Indicator ● Connectors INPUT Jack, OUTPUT Jack, AC Adaptor Jack ● Power Supply DC 9V: Dry Battery (R6/LR6 (AA) type) x 6, AC Adaptor ● Current Draw 55 mA *Expected battery life under continuous use: Carbon: 14 hours, Alkaline: 38 hours, These figures will vary depending on the actual conditions of use. ● Dimensions 100 (W) x 270 (D) x 100 (H, max.) mm, 3-15/16 (W) x 10-11/16 (D) x 3-15/16 (H, max.) inches ● Weight 1.3 kg/ 2 lbs 14 oz (including batteries) ● Accessories Owner's Manual, Leaflet (“USING THE UNIT SAFELY,” “IMPORTANT NOTES,” and “Information”), Dry battery (LR6 (AA) type) x 6 ● Options AC Adaptor (PSA-series) * 0 dBu = 0.775 Vrms.

* The specifications are subject to change without notice.

- World's first COSM® modeling wah pedal, with 6 classic and modern wah pedal models
- Noise-free operation with advanced infrared pedal detection
- 8 onboard Overdrive/Distortion effects to perfectly complement the wah sounds
- New “Voice” mode simulates “talking” vowel sounds
- New “Double Resonance” mode creates analog synth-type sounds
- “Uni-V” effect produces vintage swirling rotary sounds
- 3 digital memories for saving customized wah sounds for instant recall
- Wah Range knob allows users to customize the filtering range instantly

OD-20

Drive Zone



22 Killer Overdrive/Distortion Pedals Right Beneath Your Feet!

The OD-20 Drive Zone uses advanced COSM® technology to model the sound of classic overdrive/distortion pedals of the past 30 years, as well as creating new sounds of its own. There are 22 models to choose from, plus new “Attack Shape” and “Heavy Octave” parameters for dialing in subtle nuances or extreme tones. You can even switch amp channels remotely using the OD-20’s Amp Control jack.

COSM

- COSM Overdrive/Distortion Modeling pedal with 22 killer stompbox models including 6 all-new tones
- Models classic and modern overdrive/distortion pedals like BOSS OD-1 and MT-2, plus many other vintage and boutique pedals
- Attack Shape control adjusts overdrive’s response dynamics to your playing
- Heavy Octave parameter creates sounds one octave below notes played on the 4th string, 4th fret and lower—great for heavy, single string riffs!
- 4 User memories for storing custom settings
- Line output with Amp Simulator; also works as headphone output
- Amp Control jack for switching amp channels from the OD-20



*Actual product appearance may be subject to change without notice.

OD-20 Specifications

• **Nominal Input Level** 20 dBu • **Input Impedance** 1 M Ω • **Nominal Output Level** 20 dBu • **Output Impedance** 1 k Ω • **Recommended Load Impedance** 10 k Ω or greater • **Dynamic Range** 102 dB (IHF-A typ.) • **Controls** EFFECT ON/OFF Pedal, MANUAL/MEMORY Pedal, DRIVE Knob, BOTTOM Knob, TONE Knob, LEVEL Knob, ATTACK SHAPE Knob, HEAVY OCTAVE Knob, TYPE Knob, VARIATION Button, AMP CTRL (amp control) Button, MEMORY WRITE Button, MEMORY SELECT Button • **Indicators** POWER Indicator (serves also as battery check indicator), EFFECT ON/OFF Indicator, MANUAL Indicator, MEMORY Indicator, VARIATION Indicator, AMP CTRL (amp control) Indicator, MEMORY Number Indicator (1-4) • **Connectors** INPUT Jack, AMP CTRL (amp control) Jack, LINE OUT/PHONES Jack, OUTPUT Jack, AC Adaptor Jack (DC 9 V) • **Power Supply** DC 9 V: Dry Battery (R6/LR6 (AA) type) x 6, AC Adaptor • **Current Draw** 85 mA (9 V max.) *Expected battery life under continuous use: Carbon: 8 hours, Alkaline: 20 hours. These figures will vary depending on the actual conditions of use. • **Dimensions** 173 (W) x 158 (D) x 57 (H) mm, 6-13/16 (W) x 6-1/4 (D) x 2-1/4 (H) inches • **Weight** 1.1 kg / 2 lbs 7 oz (including batteries) • **Accessories** Owner’s Manual, Dry battery (LR6 (AA) type) x 6 *We recommend that alkaline batteries be used when replacing the batteries. • **Options** AC Adaptor (PSA-series)

* 0 dBu = 0.775 Vrms.

* The specifications are subject to change without notice.

All Your Favorite Overdrive/Distortion Sounds

Thanks to COSM technology, the OD-20 can faithfully recreate the sound of the most popular overdrive / distortion pedals in history. You get all the BOSS classics like the OD-1, DS-1 and MT-2, plus boutique pedals and many other classics—22 in all! There’s also six new overdrive and distortion sounds ranging from mellow crunch to bottom-heavy distortion and screaming metal.

New “Attack Shape” and “Heavy Octave” Knobs

Using Attack Shape, guitarists can adjust the overdrive model’s response to match their playing. So if you’re really digging into the strings, the OD-20 will be right there with you. There’s also a new Heavy Octave control which produces low octave sounds for any notes played below the fourth fret of the fourth string—great for simulating thick 7-string type sounds heard in modern rock music.

CE-20

Chorus Ensemble



BOSS’ Ultimate Chorus Pedal.

The CE-20 Chorus Ensemble is the culmination of over 25 years of BOSS chorus experience. This program-mable chorus pedal not only models classics like the CE-1 and SDD-320, but creates entirely new effects including chorus for bass and acoustic guitar. New “Brilliance” and “Ambience” knobs offer unprecedented realtime control over the chorus tone—making the CE-20 a pedal no guitarist should be without.

- BOSS’ finest chorus effects ever offered in a compact pedal
- 6 chorus modes: Rich, Bass, Acoustic, Standard, CE-1 and Dimensional D
- Brilliance parameter adjusts “sparkling” feel of chorus
- Ambience control adds reverberation to chorus for greater spaciousness
- 4 User memories with pedal recall
- Stereo In/Out and Headphone output



*Actual product appearance may be subject to change without notice.

CE-20 Specifications

• **Nominal Input Level** -20 dBu (GUITAR/BASS), +4 dBu (AMPLIFIER SEND/RETURN) • **Input Impedance** 1 M Ω • **Nominal Output Level** -20 dBu (GUITAR/BASS), +4 dBu (AMPLIFIER SEND/RETURN) • **Output Impedance** 1 k Ω (OUTPUT R (MONO), L), 33 Ω (PHONES) • **Recommended Load Impedance** 10 k Ω • **Residual Noise Level** -95 dBu or less (IHF-A typ.) • **Controls** EFFECT ON/OFF Pedal, MANUAL/MEMORY Pedal, E.LEVEL Knob, LOW Knob, HIGH Knob, BRILLIANCE Knob, AMBIENCE Knob, MODE Knob, RATE Knob, DEPTH Knob, MEMORY WRITE Button, MEMORY SELECT Button, LEVEL Switch • **Indicators** POWER Indicator (serves also as battery check indicator), EFFECT ON/OFF Indicator, MANUAL Indicator, MEMORY Indicator, PEAK Indicator, RATE Indicator, MEMORY Number Indicator 1—4 • **Connectors** INPUT Jacks (R (MONO), L) (1/4 inch phone type), PHONES Jack (stereo 1/4 inch phone type), OUTPUT Jacks (R (MONO), L) (1/4 inch phone type), AC Adaptor Jack • **Power** Dry battery (R6/LR6 (AA) type) x 6; DC 9V, AC Adaptor (DC 9V) • **Current draw** 160 mA (9 V max.) *Expected battery life under continuous use: Carbon: 4 hours, Alkaline: 10 hours. These figures will vary depending on the actual conditions of use. • **Dimensions** 173 (W) x 158 (D) x 57 (H) mm, 6-13/16 (W) x 6-1/4 (D) x 2-1/4 (H) inches • **Weight** 1.1 kg / 2 lbs 7 oz (including batteries) • **Accessories** Owner’s Manual Leaflet (“USING THE UNIT SAFELY,” “IMPORTANT NOTES,” and “Information”) Dry battery (LR6 (AA) type) x 6 *We recommend that alkaline batteries be used when replacing the batteries. • **Options** AC Adaptor (PSA-series)

* 0 dBu = 0.775 Vrms.

* The specifications are subject to change without notice.

Classic and Modern Chorus Sounds

As the creator of the chorus pedal, no one knows chorus better than BOSS. That’s why the CE-20 includes six chorus modes covering classic sounds from the CE-1 and SDD-320 to modern chorus effects. Three new types of chorus are also provided, for getting everything from extremely rich sounds to chorus tuned specifically for bass and acoustic guitar.

New “Brilliance” and “Ambience” Controls

Using the Brilliance knob, you can control the “sparkling” feel of the CE-20’s chorus sounds for effects that really cut through the mix. The secret is the CE-20’s unique ability to enhance a guitar’s harmonics. Another new control is the Ambience knob, which adds reverberation to the chorus for even greater spaciousness and depth. There’s never been a sound like it!

BR-1180/1180CD Digital Recording Studio

BOSS®

Digital Recording and CD Burning Made Easy.

The BR-1180 Digital Recording Studio takes BOSS' "manual shmanual" concept to the next level. This powerful digital studio gives you ten playback tracks including a stereo Master Track and 80 Virtual Tracks for recording. There's also a 20GB hard drive and an available internal CD-R/RW drive to burn your music to CD. And with killer BOSS effects and a separate Rhythm Track with sampled drum sounds, there's nothing you can't do.

COSM



*Product pictured is a prototype model. Actual product appearance may be subject to change.

- Self-contained 10-track digital recording studio with stereo Master Track and 80 Virtual Tracks
- 20GB hard drive; Supports linear recording in addition to other modes
- Built-in CD-R/RW drive (BR-1180CD), or optional upgrade (user-installable) for BR-1180
- Easy icon-based interface simplifies recording, bouncing and mixing
- 2 XLR Mic input w/phantom power, plus Hi-Z guitar input and Line inputs
- Onboard COSM® effects including 2 Loop processors, 1 Insert processor and Mastering Tool Kit
- Separate Rhythm Track with realistic drum sounds and patterns
- Import/export .WAV files directly for loading drum loops, etc.

Massive 80-Track Recording

The BR-1180 provides ten primary tracks for recording and playback. This includes a new stereo Master Track which can be used for easier mixdowns and bouncing. Since each of these primary tracks contains eight Virtual Tracks, there are a total of 80 recording tracks available. And with a 20GB internal hard drive, you'll have plenty of recording time, whether you choose one of the BR-1180's space-saving recording modes or the new linear recording option.

Feel the Burn with a CD-R/RW Drive

If you want to burn CDs, simply choose the BR-1180CD with a CD-R/RW drive built-in. But even if you buy the standard BR-1180 model, you can easily upgrade it to a BR-1180CD later by purchasing an optional CD-R/RW kit. This internal drive can be user-installed in minutes. Now you can burn audio CDs and back up the internal hard drive at blazing speeds.



Onboard COSM Effects and Mastering Tools

With the BR-1180, there's no need for noisy external effects. Whether recording a microphone, guitar or keyboard, you'll find exactly what you need. The BR-1180 is so smart, it even selects the effect type (Insert or Loop) based on the input you're recording. You get everything from reverb and delay to killer COSM Guitar Amp, Speaker and Mic Modeling, plus Mastering Tool Kit for sweetening up the final mix.

Built-In Rhythm Track and More

If you're looking for drums, tap into the BR-1180's new Rhythm Track: It's got sampled drum sounds and plenty of Preset patterns for creating drum tracks without using recording tracks. You can even import new patterns via Standard MIDI Files or load loops in .WAV format for playback. Other handy features include a Phrase Trainer for slowing down guitar licks, a built-in chromatic tuner and two XLR Microphone inputs with phantom power.



BR-1180 Specifications

● **Simultaneous Play Back Track** 8-track + Stereo Track 9/10 with each 8 V-Track = 80-track
● **Simultaneous Recording Track** 2-Track ● **Sampling Frequency** 44.1kHz(Fixed) ● **Recording mode** Uncompressed Linear 16-bit, R-DAC MT1 (QUALITY), R-DAC MT2 (STANDARD), R-DAC IV1 (LIVE), R-DAC IV2 (LONG) ● **Hard Disk** 20GB (Built in) ● **Recording Time with 20GB HDD** Uncompressed: Approx. 60 hours, MT1: Approx. 120 hours, MT2: Approx. 160 hours, IV1: Approx. 190 hours, IV2: Approx. 240 hours ● **CD-R/RW Drive** CD-R/RW Drive slot is built in ● **Effects** Insert Effects: 13 algorithms, Loop Effects: EQ/Reverb/Chorus/Delay/Doubling, Mastering Effects: 3-Band Compressor, COSM Speaker Modeling, Mic

Modeling (Reference model is the AKG C3000B) ● **PCM Rhythm Guide** Resolution: 96 TPQN, Max. Voice-polyphony: 5-voice ● **Patterns** Preset: 50, User: 50 (user-programmable and SMF-importable) ● **Display** Graphic LCD: 128-dot x 64-dot ● **Input** GUITAR/BASS Jack: 1/4 inch Phone, MIC 1 Jack: XLR x 1 (with Phantom), 1/4 inch Phone, MIC 2 Jack: XLR x 1 (with Phantom), 1/4 inch Phone, LINE IN Jack: RCA Pin x 2, Exp Pedal Jack: 1/4 inch Phone x 1, Foot SW Jack: 1/4 inch Phone x 1, MIDI IN Jack: DIN 5pin x 1 ● **Output** LINE OUT Jack: RCA Pin x 2, Phones Jack: 1/4 Stereo Phone x 1, Digital Out Jack: S/PDIF (Optical) x 1, MIDI OUT Jack: DIN 5pin x 1 ● **Power Supply** AC adaptor (PSB-3U)

*The specifications are subject to change without notice.

GT-6B Bass Effects Processor



High-End Bass Multi-Effects from BOSS!

The GT-6B Bass Effects Processor is BOSS' first new bass multi-effects processor in over five years. This fully professional floor-based unit offers new COSM® Bass Amp Modeling with new modeled compression, plus other “must-have” effects like COSM overdrive/distortion, COSM wah and reverb/delay. There's also a true analog bypass, plus XLR and digital outputs for recording applications—making the GT-6B the leader in high-quality multi-effects for bass.

COSM



*Product pictured is a prototype model. Actual product appearance may be subject to change.

- Professional bass multi-effects processor with COSM technology
- True analog bypass and 24-bit converters for uncompromised sound quality
- COSM Bass Amp Modeling recreates the tone of many of the greatest bass amps and speaker cabinets in history
- New COSM Compression effect modeled after 4 well-known compressors
- Ultra-intuitive interface with analog-style knobs; built-in expression and control pedals
- Versatile effects including “Auto Slap” and sound-on-sound looping
- BOSS' best synth bass sounds with incredible tracking
- Balanced XLR output and coaxial digital output for recording

Unrivaled Sound Quality

When designing the GT-6B, BOSS' primary focus was quality—quality you can hear in every component from its 24-bit converters to its true analog bypass, allowing bass players to switch to the pure tone of their bass guitar when desired. A balanced XLR output and coaxial digital output ensure the highest sound quality when recording, giving the GT-6B a decisive advantage over other bass multi-effects.

COSM Modeling for Bass

Thanks to proprietary COSM technology, the GT-6B can model the sound of six classic bass amps including “Concert 810,” “Session,” “T.E.” “Bass 360,” “B Man,” and “Flip Top.” But amps are only half the story, so the GT-6B also includes several speaker cabinet models like 8 x 10, 4 x 10, 2 x 15 and others. Now you can get great tone direct!

Killer Effects with COSM

The GT-6B features BOSS' finest “bread-and-butter” effects—including chorus, reverb, delay, flanger and more—all tuned for bass guitar. And with COSM Overdrive/Distortion Modeling and Wah Modeling, bass players can get some of their favorite tones and effects without using amps or noisy stompboxes. The GT-6B also features new COSM Compression, which offers models of several well-known compressors. With all of these amazing COSM effects, bassists can literally just plug in and play.

Auto Slap, Looping and More

New performance effects include an Auto Slap feature, which creates automatic slap patterns using Preset or User templates, plus sound-on-sound looping for creating loops “on the fly”—even fat synth bass sounds with killer tracking. There's nothing else like it!



GT-6B Specifications

• **AD Conversion** 24-bit + AF method • **DA Conversion** 24-bit • **Sampling Frequency** 44.1 kHz • **Program Memories** 120:80 (User) + 40 (Preset) • **Nominal Input Level** INPUT-10 dBu • **Input Impedance** INPUT-1 MΩ • **Nominal Output Level** OUTPUT-10 dBu (1/4 inch jack, At the position of OUTPUT LEVEL mark), OUTPUT-10 dBu (XLR jack with a load of 600 Ω) • **Output Impedance** OUTPUT2 kΩ (1/4 inch jack), OUTPUT600Ω (XLR jack) • **Digital Output** EIAJ CP1201, S/P DIF • **Controls** <Front Panel> COMP/LIMITER: ATTACK/THRESHOLD knob, SUSTAIN/RATIO knob, LEVEL knob, On/Off button, TYPE VARIATION button. OVERDRIVE/DISTORTION: DRIVE knob, Level knob, On/Off button, TYPE VARIATION button. CHORUS: LEVEL knob, On/Off button. REVERB/DELAY: LEVEL knob, On/Off button. PREAMP/SPEAKER, 3 BAND PARAMETRIC EQ: TYPE knob, GAIN knob, TREBLE knob (Q knob), MIDDLE knob (FREQUENCY knob), BASS knob (GAIN knob), LEVEL knob (TOTAL knob), SPEAKER knob, PREAMP On/Off button, SPEAKER On/Off button, EQ On/Off button, EQ Select button. WAH: On/Off button. FX-1: On/Off button. FX-2: On/Off button. MASTER: EFFECT LEVEL knob, PARAMETER buttons L/R, EXIT button, WRITE button, PEDAL ASSIGN button, TUNER/BYPASS button,

NAME/NS/MASTER button, UTILITY button, EZ TONE button, Number pedals 1–4, PATCH pedal (Up/Down), BYPASS/CTL pedal, Expression pedal, Expression pedal switch, PATCH/VALUE dial. <Rear Panel> OUTPUT LEVEL knob, OUTPUT Select switch, POWER switch • **Display** 16 characters, 2 lines (backlit LCD), 2 characters, 7 segment LED • **Connectors** INPUT jack, OUTPUT jacks L (MONO) / R, PHONES jack, XLR OUTPUT jacks L / R (MONO/DIRECT), DIGITAL OUT connector (coaxial), SUB EXP PEDAL/SUB CTL PEDAL1,2 jack, MIDI connectors IN/OUT, AC Adaptor jack • **Power Supply** AC 14 V; Supply AC adaptor (BOSS BRC series) • **Current Draw** 800 mA • **Dimensions** 515 (W) x 261 (D) x 75 (H) mm, 20-5/16 (W) x 10-5/16 (D) x 3 (H) inches • **Weight** 4.7 kg / 10 lbs 6 oz (excluding AC Adaptor) • **Accessories** AC Adaptor (BRC series), Owner's Manual, Patch List, Roland Service information sheet • **Options** Foot Switch: FS-5U, FS-5L. Expression Pedal: EV-5 (Roland), EV-300L + PCS-35 (Roland), Foot Switch Cable: PCS-31 (Roland) (1/4 inches Phone Plug (stereo) - 1/4 inches Phone Plug (mono) x 2)

* The specifications are subject to change without notice.

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